

ANTONI

TAPIES

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A N T O N I

T A P I E S

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ACKNOWLEDGEMENTS

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LENDERS OF WORKS OF ART

Mr. and Mrs. Hobart McVicker Agnew, Montclair, New Jersey

Richard Brown Baker, New York

Mr. and Mrs. Alexander L. Berliner, New York

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Mr. and Mrs. Alberto Zorrilla, New York

Galerie Stadler, Paris

Martha Jackson Gallery, New York

The Solomon R. Guggenheim Museum, New York

Mrs. Martha Jackson has aided us throughout the preparatory stage of the exhibition and made available the color plates used in this catalogue.

Under the Director's supervision, David Hayes, Research Fellow, selected the works and coordinated the steps leading to the publication of this catalogue.

He was assisted by Miss Anne L. Jenks and Armando Morales.

The catalogue was edited by Mrs. Carol Fuerstein, Research Fellow.

We are also obligated to Laurence Alloway for furnishing the introductory text.

Jesse A. Fernandez provided the photograph of Antoni Tàpies.

Harry F. Guggenheim, President

- 1923 *Born in Barcelona.*
- 1934 *Begins baccalaureate studies.*
Had exhibited ability and interest in painting since early childhood.
First contact with contemporary art through Catalanian magazines,
particularly the extraordinary edition of D'ACI I D'ALLA,
directed by J. Prats and José Luis Sert.
- 1936 *In Barcelona during Civil War. Continues to draw and paint.*
- 1943 *Enrolls at University of Barcelona to study law.*
- 1946 *Abandons law studies to devote himself exclusively to painting.*
- 1947 *Friendship with Joan Brossa, poet and playwright.*
- 1948 *A founding member of group and magazine DAU AL SET*
("The Seventh Side of the Die"), Barcelona. Meets Miró.
- 1950 *To Paris on scholarship from French Institute of Barcelona.*
Subsequently visits Paris regularly.
- 1951 *Visits Belgium and Holland.*
- 1953 *To New York on occasion of first one-man exhibition there.*
- 1955 *Friendship with Michel Tapié.*
- 1957 *Visits Italy.*
- 1959 *Second trip to United States.*
- 1961 *Third visit to United States.*
- 1962 *Trip to England and Germany.*



Antoni Tàpies.

FOREWORD

Tàpies was the first of a new generation of Spanish artists, now in their thirties and twenties, to reach an international audience. Since his first one-man show in New York in 1953, the Spaniards have multiplied, and critical opinion has unified them all as a new "school." A national group with a strong local identity has been set up and contrasted with the allegedly smooth flow of international abstract art. The equalizing of the Spaniards has been achieved mainly by emphasis on a presumed national image. This image is the continuation of the romantic lore of Spain which started in the 19th century. As a place, the peninsula is evoked as barren, dry, rocky, brown — and these characteristics are then detected in Spanish art. The Spanish palette becomes a metaphor of the Spanish earth. The national temperament is described as austere (as in the 16th century when the Spanish court fashion was for black), but violent (all the blood and ritual of the bullfight). This is typical of the way in which Spanish art has been identified with a romantic, geo-cultural presence, as if the real artist were Spain, working through artists, her passive agents. Spanish and non-Spanish critics have been equally culpable in circulating this vivid but unverifiable image. Tàpies, however, repudiated his connections with other Spanish artists on the occasion of an official exhibition, sponsored by the Spanish and British Governments in London this year, and perhaps it is time to consider Spanish artists more objectively, as individuals and in relation not to their own country but to the general pattern of post-war art.



Purple, 1960. Collection William Janss, Thermal, California.

Most of the Spaniards relate to a European style beyond their borders, which could be called Matter Painting¹. Its characteristics include the use of pigment with a specific gravity in excess of the normal facture of oil paint. Plaster and plastic grounds, paint freighted with sand or marble dust, or just very thick paint, create dense continuous pastes. The central figure of Matter Painting is Jean Dubuffet, whose exhibition *Mirobolus, Macadam et Cie, Hautes Pates* was held in Paris in 1946. The material of these paintings is a dense, earthen paste, so turgid that signs could be made in it only by graffiti, incising the high paste, or by modeling in shallow relief. The scarred and substantial surface has widely influenced subsequent European art. In Matter Painting texture takes on many of the expressive functions usually carried by color or by brushwork. Dubuffet, for example, has referred to his series of *Corps des Dames*, painted in 1950, in these terms: "textures evoking human flesh . . . and other textures which have nothing to do with human bodies, suggesting rather the earth or things like bark and roots"².

Matter Painting affirmed the simple material basis of art, at a time when artists in America and Europe were cutting down the elaborate stylistic apparatus they had inherited from early 20th century art. In America the simplifications tended, technically, toward a reaffirmation of pure painterly means; in Europe the thick-paint revolution, with its massive planes, reduction of depth, and sluggish movement, led painting in the direction of relief sculpture. Hence the recurring use of the wall, both as an image and as a flat worn surface in European art. Dubuffet's lithographs *Les Murs* (done in 1945 and published later) are an early exploration of the wall, not as a marker of boundaries or a protector of property, but as a surface modeled by time and people. The wall, because it is a natural carrier of human marks, and because it is both flat and substantial, has been a governing image of Matter Painting. Tàpies' works do not so much represent objects as resemble areas, places like city walls, the earth's crust, raked sand gardens in Zen Buddhist temples, archaeological sites. Thus the literalness of the medium, more characteristic of sculpture than of strictly defined painting, which takes Matter Painting toward relief sculpture, is at the heart of Tàpies' imagery.

Certainly Tàpies would have had early access to Matter Painting. Apart from the usual information provided by magazines and catalogues (and only those who have depended on them for news know how much information a few half-tones can carry for a receptive reader), Tàpies was in Paris in 1950. By placing him against an international, rather than a national, framework, his uniqueness is not reduced. On the contrary, by citing an individual within the most extensive available con-

¹ Exhibition catalogue, *Matter Painting*, Institute of Contemporary Arts, London, 1960.

² Exhibition catalogue, *Jean Dubuffet*, Musée des Arts Décoratifs, Paris, 1960.

text, we are approaching the real operating conditions of the modern artist with his easy grasp of world art.

The magazine *Dau al Set*, edited by Tàpies and others in Barcelona in the late '40s, is an index of some of Tàpies' early interests, which included Miró, Klee and Joaquín Torres García (the Uruguan artist). Specific details of the linear sign languages of the first two artists show in Tàpies' early work, but the influence of Klee, in conjunction with that of Torres García, leads in another direction. Torres García developed a flexible grid which ran all over the picture surface, sometimes carrying signs but as often as not creating form in rows or series, like Klee's additive compositions of "magic squares." As the materiality of his paintings increased after 1953-54, Tàpies did not lose his sense of a grid, though it often disappears as a continuous linear structure under flat slabs of smooth gritty paint, like wet sand. His constant use of horizontal and vertical relations: his placing of the slits, patches, and knobs which accent his long planes of paint: his tendency to hold large flat areas by working in from the edges: all these formal means bestow a firmness on his work that is derived from his assimilation of the all-over compositional grid. He keeps it as an armature giving visual stability to his flat planes of risen matter.

Tàpies does not create space in terms of a reconciliation between the facts of surface and an illusion of space and light, as a painter does. On the contrary, the sensation of space is blocked by the dense materiality of his means. This is what is meant by saying that Matter Painting's textures have a semi-sculptural status. However, there is a dimension of allusion in Tàpies work, but in terms of an image of time rather than of space. The corroded surfaces, fissures, and peeled areas convey a sense of stratification, of one level below another, which is rich in evoked antiquity. The paint surfaces seem worn by a duration greater than that of an individual artist (as in Dubuffet's "sols et terrains," which are wrinkled like samples of a cooled volcanic landscape). The processes of the hand as an analog of time's shaping make elegance a natural result of partial destruction. Tàpies' image is often archaeologising: walls — as already mentioned, doors, tablets, deposited with us by a lost past, suddenly present again after unearthing. It is a New Archaicism which compounds the sophistication and historical awareness of the present with the evocation of human use and order in the past. Tàpies does not evoke the past nostalgically, as a model for the present, but exposes us to a mingled impression of the present and the past. The archaic thus presupposes the modernity of its witnesses.

LAWRENCE ALLOWAY

WORKS IN THE EXHIBITION

RELIEF PAINTING. 1945. Oil on canvas, 18¹/₈ x 15".
Collection Alberto Jacas, Barcelona.

BLUE SPACE. 1946. Collage, 15¹/₂ x 12¹/₈".
Collection Alfons Moncanut, Barcelona.

COLLAGE. 1946. Collage, 41³/₈ x 68⁷/₈".
Lent by the artist.

COLLAGE WITH THREAD ON PAPER. 1946. Collage, 15¹/₂ x 12¹/₈".
Collection Alfons Moncanut, Barcelona.

NEWSPAPER CROSS. 1946. Collage, 15¹/₂ x 12¹/₈".
Collection Alfons Moncanut, Barcelona.

DRAWING WITH FIGURES. 1947. Ink, 20⁷/₈ x 25¹/₄".
Collection Mrs. Teresa B. de Tàpies, Barcelona.

CHARCOAL AND INK. 1948. Charcoal and ink, 9⁵/₈ x 12³/₈".
Collection Mrs. Teresa B. de Tàpies, Barcelona.

COMPOSITION WITH PAPER. 1948. Collage, 18¹/₄ x 12³/₄".
Private Collection, Barcelona.

DRAWING. 1948. 12³/₈ x 19".
Lent by the artist.

DREAM GARDEN, 1949. Oil on canvas, 38¹/₈ x 51".

Lent by Martha Jackson Gallery, New York.

ENCHANTED FIRE, 1949. Oil on canvas, 36¹/₄ x 28³/₄".

Private Collection, Barcelona.

OSELETA'S MIRAGE, 1949. Oil on canvas, 23³/₄ x 31⁷/₈".

Collection Mr. and Mrs. Edward M. Korry, New York.

SOUNDING OF THE FOLIAGE, 1950. Oil on canvas, 39³/₈ x 31⁷/₈".

Lent by the artist.

WOTAN'S SLEIGHT OF HAND, 1950. Oil on canvas, 51¹/₈ x 38¹/₄".

Lent by Galerie Stadler, Paris.

THE SNARE, 1951. Oil on canvas, 25¹/₂ x 31³/₄".

Lent by Martha Jackson Gallery, New York.

STILL LIFE OF A HUNT, 1951. Oil on canvas, 35¹/₂ x 35¹/₂".

Collection Dr. and Mrs. Daniel E. Schneider, New York.

PORTRAIT OF THERESA, 1952. Oil on canvas, 21⁷/₈ x 18¹/₄".

Collection Mr. and Mrs. Cyrus H. Polley, New York.

THE CRY, 1953. Oil on canvas, 38¹/₄ x 51¹/₈".

Lent by the artist.

DISSECTION OF A NOCTURNE, 1953. Oil on canvas, 23³/₄ x 28¹/₄".

Lent by Martha Jackson Gallery, New York.

ORIGIN, 1953. Oil on canvas, 34⁷/₈ x 45¹/₂".

Lent by Martha Jackson Gallery, New York.

PORTRAIT OF DRIKA NAN AGNEW, 1953. Watercolor and ink, 22¹/₈ x 17¹/₂".

Collection Dr. and Mrs. Hobart McVicker Agnew, Montclair, New Jersey.

RED LANDSCAPE, 1953. Encaustic on masonite, 13 x 26¹/₂".

Lent by Martha Jackson Gallery, New York.

YELLOW WITH WHITE CROSS, 1954. Mixed media on canvas, 23⁵/₈ x 28³/₄".

Collection Mrs. Teresa B. de Tàpies, Barcelona.

Untitled, c. 1954. Oil on canvas, 64 x 51".

Collection Mr. and Mrs. Samuel M. Kootz, New York.

BLACK CROSS ON GREY, 1955. Mixed media on canvas, 57¹/₂ x 38¹/₄".

Lent by Martha Jackson Gallery, New York.

BLACK AND WHITE, 1956. Mixed media on canvas, 25³/₈ x 39¹/₄".

Collection Richard Brown Baker, New York.

EVENING, 1956. Oil on canvas, 63¹/₂ x 51".

Lent by Martha Jackson Gallery, New York.

FIGURE, LANDSCAPE IN GREY, 1956. Mixed media on canvas, 57¹/₄ x 44³/₄".

Lent by Martha Jackson Gallery, New York.

PAINTING, BURNT SIENNA. 1956. Mixed media on canvas, 32 x 39 $\frac{1}{2}$ ".
Collection Mrs. Leslie Gill, New York.

THREE STAINS ON GREY SPACE. 1957. Mixed media on canvas, 57 $\frac{1}{4}$ x 34 $\frac{7}{8}$ ".
Collection Dr. and Mrs. Irving A. Glass, New York.

CALLIGRAPHIC. 1958. Mixed media on canvas, 76 $\frac{5}{8}$ x 51 $\frac{1}{4}$ ".
Lent by Martha Jackson Gallery, New York.

COMPOSITION WITH GREY BROWN. 1958. Mixed media on canvas, 45 x 57 $\frac{1}{2}$ ".
Lent by Martha Jackson Gallery, New York.

GREAT PAINTING. 1958. Mixed media on canvas, 79 x 102 $\frac{5}{8}$ ".
Collection The Solomon R. Guggenheim Museum, New York.

RELIEF OVER BLACK SPACE. 1958. Mixed media on canvas, 76 $\frac{5}{8}$ x 51 $\frac{1}{8}$ ".
Collection Mr. and Mrs. Gordon Bunshaft, New York.

RELIEF WITHOUT COLOR. 1958. Mixed media on canvas, 63 $\frac{5}{8}$ x 51 $\frac{1}{4}$ ".
Lent by Martha Jackson Gallery, New York.

BLACK WITH BROWN MARKS. 1959. Mixed media on canvas, 51 x 38 $\frac{1}{8}$ ".
Lent by Martha Jackson Gallery, New York.

BROWN ON BLACK. 1959. Mixed media on canvas, 51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ ".
Collection The Solomon R. Guggenheim Museum, New York.

FOUR SQUARES. New York, 1959. Mixed media on canvas, 51 $\frac{1}{8}$ x 51 $\frac{1}{4}$ ".
Collection Mr. and Mrs. Stephen Hahn, New York.

GREY WITH TWO BLACK SPOTS. 1959. Mixed media on canvas, 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ".
Lent by Martha Jackson Gallery, New York.

SPANISH SQUARE. 1959. Mixed media on board mounted on canvas, 29 $\frac{1}{4}$ x 41 $\frac{3}{8}$ ".
Lent by Martha Jackson Gallery, New York.

VERTICAL SPACE. 1959. Mixed media on board mounted on canvas, 86 x 43 $\frac{3}{8}$ ".
Lent by Martha Jackson Gallery, New York.

WHITE, SIENNA AND GREY PAINTING. 1959. Mixed media on canvas, 35 x 57 $\frac{1}{2}$ ".
Collection Mr. and Mrs. S. J. Zacks, Toronto.

Untitled. 1959. Mixed media on board mounted on canvas, 29 $\frac{1}{2}$ x 41 $\frac{7}{8}$ ".
Lent by Martha Jackson Gallery, New York.

BLUE GREY ARCH. 1960. Mixed media on canvas, 21 $\frac{1}{4}$ x 31 $\frac{7}{8}$ ".
Collection Mr. and Mrs. Alberto Zorrilla, New York.

BROWN, BLACK, RED. New York, 1960. Mixed media on canvas, 102 $\frac{1}{4}$ x 76 $\frac{7}{8}$ ".
Lent by Martha Jackson Gallery, New York.

BROWN SPACE. 1960. Mixed media on canvas, 25 $\frac{5}{8}$ x 31 $\frac{3}{4}$ ".
Lent by Martha Jackson Gallery, New York.

CROSS OVER BROWN. 1960. Mixed media on canvas, 76 $\frac{5}{8}$ x 67".
Lent by Martha Jackson Gallery, New York.

DARK SPACE. 1960. Mixed media on canvas, $102\frac{1}{4} \times 153\frac{1}{2}$ ".

Lent by Martha Jackson Gallery, New York.

GREY AND PURPLE. 1960. Mixed media on canvas, $29 \times 45\frac{3}{4}$ ".

Lent by Martha Jackson Gallery, New York.

OPPOSITION. New York, 1960. Mixed media on canvas, $76\frac{3}{4} \times 102\frac{1}{8}$ ".

Lent by Martha Jackson Gallery, New York.

POINTS BETWEEN PARENTHESES. 1960. Mixed media on canvas, $45\frac{5}{8} \times 28\frac{3}{4}$ ".

Lent by Martha Jackson Gallery, New York.

PURPLE. 1960. Mixed media on canvas, $51\frac{1}{4} \times 63\frac{5}{8}$ ".

Collection William Janss, Thermal, California.

TWO RELIEFS ON SPACE. 1960. Mixed media on canvas, $76\frac{7}{8} \times 66\frac{7}{8}$ ".

Lent by Martha Jackson Gallery, New York.

WHITE BRACKETS. 1960. Gouache on board mounted on wood, $40\frac{7}{8} \times 89\frac{3}{8}$ ".

Lent by Martha Jackson Gallery, New York.

Untitled. 1960. Mixed media on board mounted on canvas, $29\frac{1}{2} \times 42\frac{3}{4}$ ".

Lent by Martha Jackson Gallery, New York.

A. 1961. Mixed media on canvas, $15 \times 21\frac{5}{8}$ ".

Lent by Martha Jackson Gallery, New York.

ALL RED. 1961. Mixed media on canvas, 26×32 ".

Lent by Martha Jackson Gallery, New York.

ALL WHITE. 1961. Mixed media on canvas, $25\frac{3}{4} \times 39\frac{1}{2}$ ".

Lent by Martha Jackson Gallery, New York.

BLACK TRIANGLE. 1961. Mixed media on canvas, $25\frac{3}{4} \times 39\frac{3}{8}$ ".

Collection Mr. and Mrs. John A. Lawrence, New York.

BLUE DOOR. 1961. Mixed media on old wood, $38\frac{3}{4} \times 47\frac{3}{4}$ ".

Lent by Martha Jackson Gallery, New York.

GREY WITH BLACK ARC. 1961. Mixed media on canvas, $23\frac{3}{4} \times 28\frac{7}{8}$ ".

Lent by Martha Jackson Gallery, New York.

I. 1961. Mixed media on canvas, $21\frac{3}{4} \times 18\frac{1}{4}$ ".

Private Collection, New York.

INVERTED CROSS IN BLACK. 1961. Mixed media on canvas, $76\frac{5}{8} \times 51\frac{1}{4}$ ".

Lent by Martha Jackson Gallery, New York.

OCHRE WITH FIVE BLACK ARCS. 1961. Mixed media on canvas, $76\frac{5}{8} \times 51\frac{1}{8}$ ".

Lent by Martha Jackson Gallery, New York.

RED PAINTING. 1961. Mixed media on canvas, $44\frac{7}{8} \times 57\frac{3}{4}$ ".

Lent by Martha Jackson Gallery, New York.

THREE BLACK CROSSES. 1961. Mixed media on canvas, $28\frac{3}{4} \times 19\frac{7}{8}$ ".

Collection Mr. and Mrs. Alexander L. Berliner, New York.



Still Life of a Hunt, 1951. Collection Dr. and Mrs. Daniel E. Schneider, New York.



Painting—Burnt Sienna, 1956. Collection Mrs. Leslie Gill, New York.



Evening, 1955. Lent by Martha Jackson Gallery, New York.



Calligraphic, 1958. Lent by Martha Jackson Gallery, New York.



Great Painting, 1958. Collection The Solomon R. Guggenheim Museum, New York.



White, Sienna and Grey Painting, 1959. Collection Mr. and Mrs. S. J. Zacks, Toronto.



All White, 1961. Lent by Martha Jackson Gallery, New York.

DOCUMENTATION

PRIZES

- 1950 One of *The 11 Best Paintings of the Year* prizes, Academia Breve, Madrid.
 1951 One of *The 11 Best Paintings of the Year* prizes, Academia Breve, Madrid.
 1953 Acquisition prize, *II Bienal do Museu de Arte Moderna*, São Paulo, Brazil.
 1954 First prize, *Salón del Jazz*, Barcelona.
 1955 Republica de Colombia prize, *III Bienal Hispanoamericana de Arte*, Barcelona.
 1957 First prize for young painters, *Premio Lissone*, Milan.
 1958 First prize for painting, *The Pittsburgh International Exhibition of Contemporary Painting and Sculpture*, Department of Fine Arts, Carnegie Institute, Pittsburgh.
 UNESCO prize (shared with Kenzo Okada); David E. Bright Foundation prize, *XXIX Biennale di Venezia*, Venice.
 1961 Ministry of Foreign Affairs prize, *International Exhibition of Graphic Art*, Tokyo.

ONE-MAN EXHIBITIONS

- 1950 Museo Municipal, Mataró, Spain
 Galerías Layetanas, Barcelona
 1951 Casino de Ripoll, Ripoll, Spain
 1952 Galerías Layetanas, Barcelona
 1953 Museo Municipal, Mataró
 Galerías Biosca, Madrid
 Marshall Field Art Gallery, Chicago
 Martha Jackson Gallery, New York
 1954 Galerías Layetanas, Barcelona
 1955 *Club 49*, Sala Gaspar, Barcelona
 Galeria SUR, Santander, Spain
 Sturedgallerie, Stockholm
 1956 Galerie Stadler, Paris
Club 49, Sala Gaspar, Barcelona
 1957 Galerie Stadler, Paris
 Galerie Schmela, Düsseldorf
 Martha Jackson Gallery, New York
 1958 Galleria dell'Arte, Milan
 1959 Galerie Stadler, Paris
 Martha Jackson Gallery, New York
 Gres Gallery, Washington, D.C.
 1960 Museo de Arte, Bilbao, Spain
 Sala Gaspar, Barcelona
 Galerie Blanche, Stockholm
 Martha Jackson Gallery, New York
 1961 Museo Nacional de Bellas Artes, Instituto di Tella, Buenos Aires
 Galerie Stadler, Paris
 Galerie Rudolf Swirner, Essen
 Sala Gaspar, Barcelona
Tápies Lithographs, David Anderson Gallery, New York
 Martha Jackson Gallery, New York
 Gres Gallery, Washington, D.C.
 1962 Retrospective, 1945-1961, Kestner-Gesellschaft, Hannover
 Kunsthalle, Hannover

GROUP EXHIBITIONS

- 1948 *Salón de Octubre*, Barcelona
- 1949 *Un Aspecto de la Pintura Catalana*, Instituto Francés de Barcelona, Barcelona
Salón de Octubre, Barcelona
Salón de los Once, Madrid
Galería Sapi, Palma, Majorca, Spain
- 1950 Instituto Francés de Barcelona, Barcelona
Las Once Mejores Obras de Arte del Año, Academia Breve, Madrid
Salón de los Once, Madrid
The Pittsburgh International Exhibition of Contemporary Painting, Department of Fine Arts, Carnegie Institute, Pittsburgh
- 1951 *Retrospectivo Dau al Set*, Sala Caralt, Barcelona
Salón de Octubre, Barcelona
I Bienal Hispanoamericana de Arte, Madrid
Salón de los Once, Madrid
- 1952 *XXVI Biennale di Venezia*, Venice
Salón de los Once, Madrid
Galería SUR, Santander
The Pittsburgh International Exhibition of Contemporary Painting, Department of Fine Arts, Carnegie Institute, Pittsburgh
- 1953 *II Bienal do Museu de Arte Moderna*, São Paulo
Museo Nacional, Bogotá, Colombia
University of Panama, Panama City
II Bienal Hispanoamericana de Arte, Havana
Pintores Españoles, Santiago, Chile
La Pintura Catalana Actual, Barcelona
Las Once Mejores Obras de Arte del Año, Academia Breve, Madrid
Salón de los Once, Madrid
- 1954 *XXVII Biennale di Venezia*, Venice
Salón del Jazz, Barcelona
Wadsworth Atheneum, Hartford
Nebraska Art Association: 64th Annual Exhibition, Lincoln
Milwaukee Art Institute, Milwaukee
Reality and Fantasy 1900-1954, Walker Art Center, Minneapolis
- 1955 *Phases de l'Art Contemporain*, Galerie Creuze, Paris
Galerie du Dragon, Paris
Galerie Stadler, Paris
III Bienal Hispanoamericana de Arte, Barcelona
The Pittsburgh International Exhibition of Contemporary Painting, Department of Fine Arts, Carnegie Institute, Pittsburgh
- 1956 *Expressions et Structures*, Galerie Stadler, Paris
The Arts Council of Great Britain, London
Whitworth Art Gallery, Manchester, England
XXIII Biennale di Venezia, Venice

- 1957 *IV Biennal do Museu de Arte Moderna*, São Paulo
50 Ans d'Art Abstrait, Galerie Creuze, Paris
 Galerie Stadler, Paris
Salon de Mai, Paris
The Exploration of Form, Arthur Tooth and Sons, Ltd., London
Premio Lissone, Milan
Rome-New York Art Foundation, Rome
Exposición del Arte Otro, Barcelona, Madrid
 Martha Jackson Gallery, New York
- 1958 *Some Paintings from the E. J. Power Collection*, The Institute of Contemporary Arts, London
 Galerie Stadler, Paris
Salon de Mai, Paris
The Exploration of Form, Arthur Tooth and Sons, Ltd., London
XXIX Biennale di Venezia (special room), Venice
Osaka Festival, Osaka, Japan
 Martha Jackson Gallery, New York
Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Department of Fine Arts, Carnegie Institute, Pittsburgh
- 1959 *II. Documenta*, Kassel, Germany
Premio Lissone, Milan
Arte Nuova, Exposizione Internazionale de Pittura e Scultura, Circolo Degli Artisti, Palazzo Graneri, Turin
Festival di Torino, Turin
Antonio Tàpies, Alberto Burri, Galerie Beyeler, Basel
4 Maler, Kunsthalle, Bern, Switzerland
 Galerie Van de Loo, (with Saura), Munich
Salon de Mai, Paris
European Art Today, Minneapolis Institute of Arts (thereafter at Los Angeles County Museum; in 1960 at The Baltimore Museum of Art; San Francisco Museum of Art; National Gallery of Canada, Ottawa; French and Co., New York)
Recent Acquisitions, The Museum of Modern Art, New York
 North Carolina Museum of Art, Raleigh
- 1960 *Antagonismes*, Musée des Arts Décoratifs, Paris
 Städtisches Museum Leverkusen, Leverkusen, Germany
Four Internationals, Gallery Moos, Toronto
La Nueva Pintura de España, Arthur Tooth and Sons, Ltd., London
 Galerie Stadler, Paris
 Galleria dell'Ariete, (with Dubuffet), Milan
The Pursuit and Measure of Excellence, 1960 Art Festival, Weatherspoon Art Gallery, The Woman's College of the University of North Carolina, Greensboro
New Spanish Painting and Sculpture, The Museum of Modern Art, New York
Before Picasso: After Miró, The Solomon R. Guggenheim Museum, New York
 Martha Jackson Gallery, New York
- 1961 *Exposición Instituto Torcuato di Tella*, Museo Nacional de Bellas Artes, Buenos Aires
International Exhibition of Graphic Art, Tokyo
 Galerie Otto Stangl, (with Sam Francis), Munich
New Europeans, Contemporary Arts Museum, Houston
Recent Acquisitions, The Museum of Modern Art, New York
The Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Department of Fine Arts, Carnegie Institute, Pittsburgh
- 1962 *Modern Spanish Painting*, The Arts Council of Great Britain, The Tate Gallery, London
Contemporary Spanish Painting and Sculpture, Marlborough Fine Art, Ltd., London

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BOOKS

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- Motherwell, R. and Reinhardt, A., eds. *Modern Artists in America*. New York, Wittenborn, Schultz, 1951, pp. 112, 265.
- Gaya Nuño, J. A. *La Pintura Española en el Medio Siglo*, Barcelona, Ediciones Omega, 1952, fig. 80.
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- Faraldo, R. D. *Espectáculo de la Pintura Española*, Madrid, Editorial Ciguena, 1953, p. 144.
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- Apollonio, U. *Art Since 1945*, New York, Harry N. Abrams, 1958.
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